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HOLLIS DANN MUSIC COURSE

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SECOND YEAR
MUSIC

HOLLIS DANN

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HOLLIS DANN MUSIC COURSE

SECOND YEAR MUSIC

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AMERICAN BOOK COMPANY

NEW YORK

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Apr. 6, 1923
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DANN SECOND YEAR MUSIC

E.P. 29

PREFACE

This book is intended to furnish rote songs and introductory sight-reading material for children of the second grade.

ROTE SONGS. Many of the songs have been composed for this book, and especial care has been taken that the rhythm of tune and text coincide; *i.e.*, musical and verbal accents fall together. No melodies have been included which do not carry with them a natural and satisfactory harmonic basis. This condition has been most carefully watched, and it applies to both accompanied and unaccompanied melodies.

FROM BLACKBOARD TO BOOK. Even after the child has become accustomed to the chart or blackboard he finds difficulty at first in following the melody-line in a book. This difficulty may be minimized and the child's introduction to the book made more enjoyable, by first using songs with which he is already familiar. The songs on the first twenty-three pages are suitable for this purpose, and some of them may be taught in the early part of the year before the book is placed in the hands of the pupil. For this purpose also, and to facilitate review, several songs from the author's "First Year Music" are repeated in this book.

HOW TO TEACH ROTE SONGS. Suggestions concerning tone-quality and the teaching of rote songs will be found in "First Year Music," pages five to ten.

ACCOMPANIMENTS. Piano accompaniments have been included with a large proportion of the songs for the following reasons:

1. To encourage home singing and make music in the home more enjoyable and beneficial.
2. To develop a correct harmonic sense, so essential to the child's musical education.
3. To avoid the crude and distorted harmonies that are usually characteristic of improvised accompaniments.

SIGHT-READING. The sight-reading material is exceedingly simple and has been kept strictly within the reading 'vocabulary' of the pupil. Primary Music Reading demands constant repetition of

simple, commonplace material in order that the elementary subject-matter learned through the ear may become thoroughly mastered and form a part of the child's reading 'vocabulary.'

THINKING TONE AND RHYTHM. The pupil should read silently—**hear the melody with the 'inner ear'**—before reading aloud. Whether or not the pupil has the power to think tone and rhythm can be determined only by individual recitation. Individual recitation is as essential in Music as in English. The sight-reading material in this book may be used whenever the pupil can readily recognize and sing simple melodic scale-groups in two- and three-part measure, from chart or blackboard. Failure to sing the studies at sight is conclusive proof of the pupil's inability to get definite thought from the symbols, and therefore of his unpreparedness for sight-reading.

COMPASS OF MATERIAL FAVORABLE TO GOOD TONE. The pitch of the songs and studies is favorable to the production of the light head-tone, which should be used exclusively in all the songs and studies.

MANUAL FOR TEACHERS. The course outlined for the first year and for the first four months of the second year should be mastered before sight-singing from the book is begun. Material for this work, together with detailed suggestions to teachers, will be found in the **Manual for Teachers** included in this course.

ACKNOWLEDGMENTS. Special acknowledgment is due Miss Laura Bryant, Director of Music in the Ithaca schools, for invaluable assistance in trying out material; to Mr. Arthur Edward Johnstone for the writing and revision of accompaniments; to the Youth's Companion for the privilege of using the poems, "I Am the Little New Year" and "Song of the Easter Hare"; to Paul P. Foster for "The Christmas Tree"; to the Century Company for "Two Little Roses" and "Hoop Song"; to the H. W. Gray Company for "The Wind"; to A. C. McClurg and Company for the use of the songs, "Rock-a-by," "The Bird's Valentine," "Morning Hymn," and "Spring Grasses."

HOLLIS DANN

CORNELL UNIVERSITY

SECOND YEAR MUSIC

AUTUMN WINDS

ROTE SONG

Wm. Luton Wood

mp *p*

1. The lit - tle winds of au-tumn Come when sum-mer's done; "Oo
 2. They make the leaves go whirl-ing Down from ev - 'ry tree; "Oo
 3. When all the leaves have fal - len, And the skies are gray, "Oo

pp *mp*

whooh!" they go; "Oo whooh!" they go; Danc-ing in the sun!
 whooh!" they go; "Oo whooh!" they go; Laugh-ing, full of glee!
 whooh!" they go; "Oo whooh!" they go; Then they fly a-way!

pp *mp*

Ped. * *Ped.* * *Ped.* * *Ped.* *

DAPPLE GRAY

Allegretto

mp

I had a lit - tle po - ny ; His name was Dap - ple Gray ; I

mp

f

lent him to a la - dy, To ride a mile a - way : She

f

poco rit. *mp*

whipped him, she lashed him, She drove him through the mire ; I

poco rit. *mp*

DAPPLE GRAY

9

a little slower

would not lend my po - ny now For all the la - dy's hire.

a little slower

THE SILVER HORN

Youth's Companion

ROTE SONG

Allegro (beat two)

mp

A - cross the mead - ow - land, sweet with morn, I

pp (echo)

hear the sound of a sil - ver horn, I

hear the sound of a sil - ver horn;

mp

Lit - tle Boy Blue with heart so true, I will a - rise and

mf *pp* (echo)

go with you, I will a - rise and go with you.

HOOP SONG

Barr Hill

ROTE SONG

W. B. Olds

Andantino
mp

1. Trun-dle-un - dle - un - dle, Round and round and round;
2. Rum-ble-um - ble - um - ble, Ev - er up and down;

mp e sempre legato

Trun-dle-un - dle - un - dle, Roll - ing on the ground,
Rum-ble-um - ble - um - ble, Drive them thro' the town,

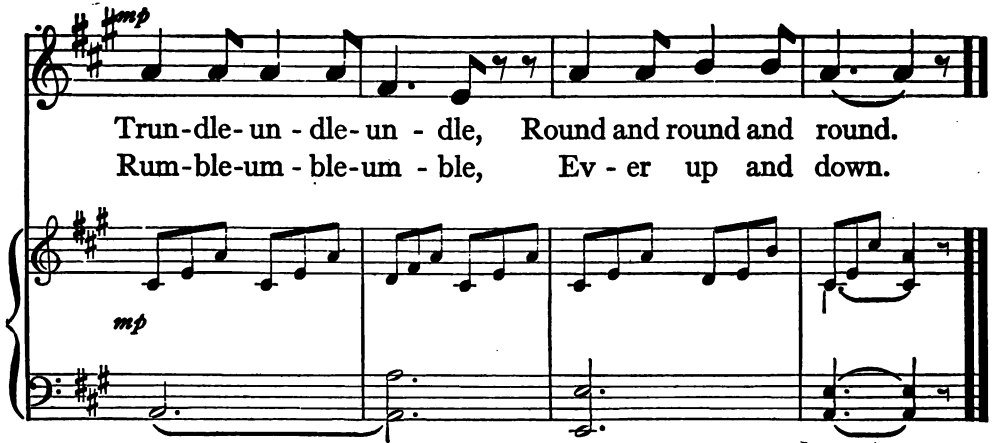
mf

Go the hoops in lit - tle troops, Roll - ing on the ground;
Lit - tle girls with fly - ing curls, Drive them thro' the town;

mf

HOOP SONG

11



mp

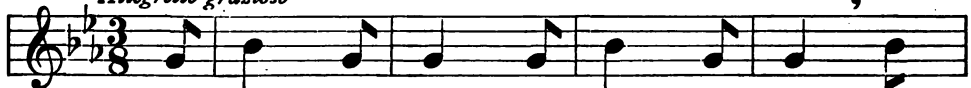
Trun-dle-un - dle-un - dle, Round and round and round.
 Rum-ble-um - ble-um - ble, Ev - er up and down.

mp

MORNING

ROTE SONG

Allegretto grazioso



1. The day is here, The sky is clear, The
2. The hor - ses neigh— It means "Good day!" And



sun's peek - ing o - ver the moun - tain; The
 Kit - ty is play - ing with Ro - ver; The



birds and fish, With splash and swish, Are
 school - bell rings, And blue - bird sings, And



tak - ing a bath in the foun - tain.
 but - ter - fly's kiss - ing the clo - ver.

NOVEMBER TWILIGHT

ROTE SONG

*Moderato**mp*

Frost's in the air, now; All the trees are bare, now;

The first system of the musical score for 'November Twilight'. It features a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Moderato' and the dynamic is 'mp'. The vocal line consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Gray shad-ows creep; Cold breez-es blow;

The second system of the musical score. The vocal line continues with quarter and eighth notes, including rests marked with an 'x'. The piano accompaniment maintains the same rhythmic pattern, with chords and eighth-note bass lines.

Day-light is dy-ing; With-ered leaves are fly-ing;

The third system of the musical score. The vocal line concludes with a quarter note and a half note. The piano accompaniment also concludes with a final chord in the right hand and a half note in the left hand.

Soon they will sleep Un - der the snow.

p *dimin.* *pp*

Pod. *

Detailed description: This is a musical score for a piano piece. It features a treble and bass staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The melody is in the treble staff, starting with a piano (*p*) dynamic and ending with a *dimin.* (diminuendo) and *pp* (pianissimo) marking. The accompaniment is in the bass staff, starting with a piano (*p*) dynamic and also ending with a *dimin.* and *pp* marking. There is a *Pod.* (pedal) marking and an asterisk (*) in the bass staff.

JOLLY JACK FROST

*Allegro
mf*

ROTE SONG

Detailed description: This is the first line of the musical score for 'JOLLY JACK FROST'. It is a single treble staff in 4/4 time with a key signature of one flat (Bb). The melody consists of quarter and eighth notes, with some rests indicated by 'x' marks.

1. Come out, come out; The weath - er is
2. Ripe nuts, ripe nuts! He meant them for

Detailed description: This is the second line of the musical score. It continues the melody from the first line, with quarter and eighth notes and rests.

clear; Come out, come out, Oc - to - ber is
you; Ripe nuts, ripe nuts! Let's gath - er a

Detailed description: This is the third line of the musical score. It continues the melody with quarter and eighth notes and rests.

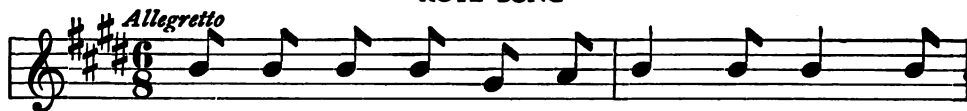
here! I'll show you some pre - sents from jol - ly Jack
few. Jack Frost al - ways knows how we love things to

Detailed description: This is the fourth line of the musical score. It continues the melody with quarter and eighth notes and rests, ending with a double bar line.

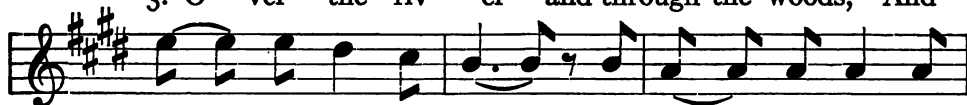
Frost; They're hid - den in leaves that the wind has tossed.
eat; And hot roast - ed chest - nuts are such a treat!

THANKSGIVING DAY

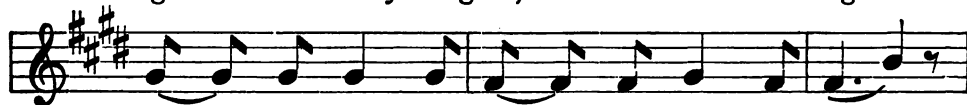
ROTE SONG



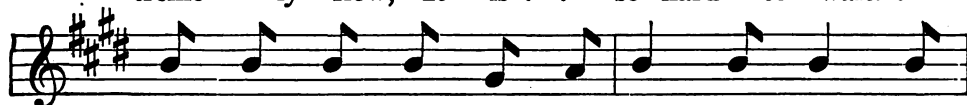
1. O - ver the riv - er and through the woods, To
 2. O - ver the riv - er and through the woods, To
 3. O - ver the riv - er and through the woods, And



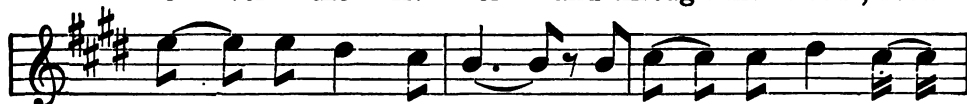
grand-father's house we go; The horse knows the way To
 have . a first rate play; Oh, hear the bells ring With
 straight thro' the barn yard gate; We seem to go Ex-



car - ry the sleigh, Thro' white and drift - ed snow.
 ting - a - ling - ling, Hur - rah for Thanks-giv - ing day! .
 treme - ly slow, It is . . so hard to wait. .



O - ver the riv - er and through the woods, Oh,
 O - ver the riv - er and through the woods, Trot
 O - ver the riv - er and through the woods, Now



how the wind does blow! It stings the toes, and
 fast, my dap - ple gray: Spring o-ver the ground like a
 grand-mother's cap I spy: . Hur-rah for the fun! Is the



bites the nose, As o - ver the ground we go. . .
 hunt - ing hound, For this is Thanksgiv - ing Day . .
 pud - ding done? Hur - rah for the pump - kin pie! . .

THANKSGIVING

ROTE SONG

Harvey Worthington Loomis

Arthur Edward Johnstone

Allegro moderato

mf *cresc.*

The blos-som-time is o - ver; The bees have left the clo-ver;

p

The birds have flown a-way: But gold-en bells are ring-ing, And

cresc. *f* *ritard*

hap - py chil - dren sing - ing, This bright Thanks-giv - ing Day.

A CHRISTMAS CAROL

H. W. L.
Moderato

ROTE SONG Harvey Worthington Loomis

1. High the Christ - mas bells are ring - ing ;
2. Hark ! they bring a heav'n - ly greet - ing ;

f

With pedal

Joy for all and hap - py times ! Cling - a - ling - a -
"Peace on earth, good - will to men." Cling - a - ling - a -

ling !" they're ring - ing ; "Cling - a - ling - a - ling !" Sweet chimes !
ling !" re - peat - ing ; "Cling - a - ling - a - ling !" a - gain.

p

MERRY CHRISTMAS

ROTE SONG

Allegro



1. Mer - ry Christ - mas! Mer - ry Christ - mas! The

2. Mer - ry Christ - mas! Mer - ry Christ - mas! To



hap - py time is here; Mer - ry Christ - mas! Mer - ry
ev - 'ry girl and boy; Mer - ry Christ - mas! Mer - ry



Christ - mas! Best day of all the year!
Christ - mas! We wish the whole world joy!

COME, LET US LEARN TO SING

ROTE SONG

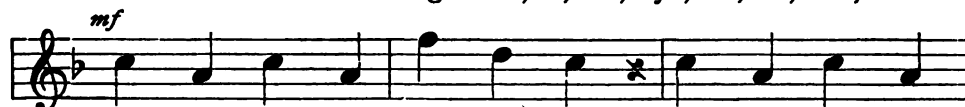
Moderato



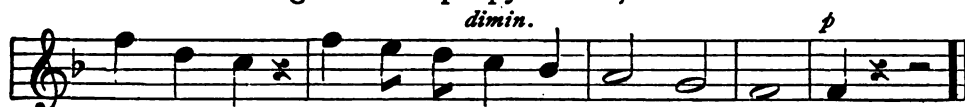
Come, let us learn to sing: *Do, re, mi, fa, so, la, ti, do.*



Loud let our voic - es ring: *Do, re, mi, fa, so, la, ti, do.*



Let us sing with hap - py sound, With our voic - es



full and round: *Do, ti, la, so, fa, mi, re, do. . .*

SANTA LAND

Harriet D. Castle

ROTE SONG

J. A. Parks

*Tempo di valse**mp*

1. Chil - dren, would you like to go Up to

2. San - ta feeds us can - dy sweet, Up in



San - ta Land, . . . Where the Christ - mas

San - ta Land; . . . Makes us grow so

dol - lies grow, Up in San - ta Land? .
plump and neat, Up in San - ta Land. .

If we did not 'twould be queer, For 'tis Christ-mas
Pinch-es all our cheeks you know, Till the mer-ry

all the year, For 'tis Christ-mas all the
dim-ples grow, Till the mer-ry dim-ples

year Up in San-ta Land. . .
grow, Up in San-ta Land. . .

Ped.

THE CHRISTMAS TREE

Paul P. Foster

ROTE SONG

Wm. Luton Wood

Moderato

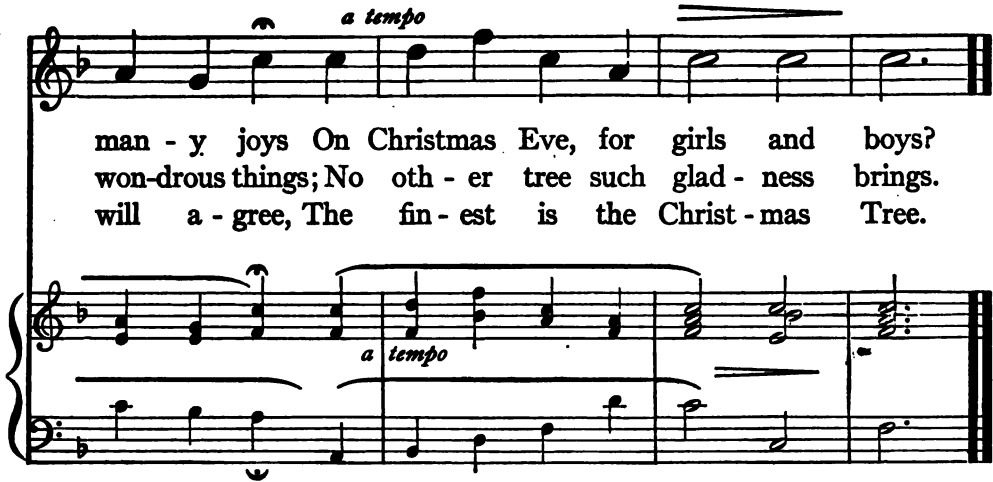
1. What tree is there so fair to see, So
 2. When win - ter's snows lie deep and white, With
 3. And though it blooms but once a year, And



love - ly as the Christ-mas tree? What oth - er hides so
 ti - ny can - dles spark - ling bright, Its boughs are filled with
 all too soon must dis - ap - pear, Of all the trees, you



a tempo



man - y joys On Christmas Eve, for girls and boys?
won-drous things; No oth - er tree such glad - ness brings.
will a - gree, The fin - est is the Christ - mas Tree.

A CHILD'S PRAYER

Rebecca J. Weston
Andante

ROTE SONG



1. Fa - ther, we thank thee for the night,
2. All thro' the night, while star - light gleams,



And for the pleas-ant morn - ing light ; For rest and food and
An - gels will bring us sweet-est dreams; When morning comes, we'll



lov - ing care, And all that makes the day so fair.
wake a - gain, And sing a hymn of praise. A - men.

THE DEAR OLD TREE

Stella W. Smith

ROTE SONG

Wm. Luton Wood

*Moderato**mp*

1. There's a dear old tree, an ev - er - green, And it
2. For its blos - soms bright are can - dles white, And its

'blos - soms once a year ; 'Tis load - ed with fruit from
fruit is dolls and toys ; They're all of them free for

branch to root, And it brings us all good cheer.
you and me, And for all good girls and boys.

THE NEW YEAR

ROTE SONG

Wm. Luton Wood

*Allegretto**mp*

1. I am the lit - tle New Year, ho, ho! Here I come trip - ping it
 2. Blessings I bring for each and all — Big folks and lit - tle folks,

*mp**With pedal**cresc.*

o - ver the snow; Shak - ing my bells with a
 short . . and tall: Each one a trea - sure from

cresc.

mer - ry din; So o - pen your door and let me in!
 me may win; So o - pen your door and let me in!

Reference: Manual for Teachers, Book One, Page 12

Beat and sing silently, before singing aloud

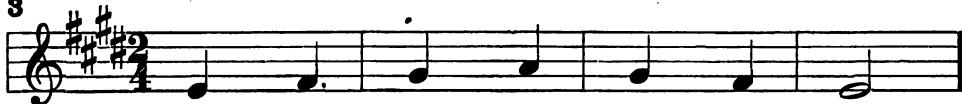
1



2



3



4



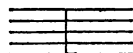
5



6



7



staff and bar

sharp

quarter note





clef



measure signature

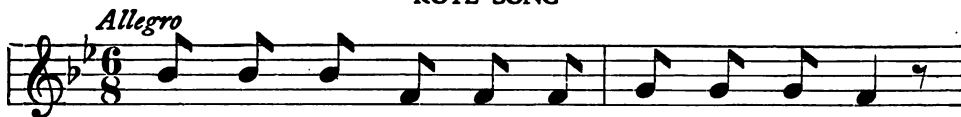
half note

The mouth, while singing, should be oval-shaped, thus , and not .
Always sing the light "loo" tone



WINTER SONG

ROTE SONG



1. O - ver the beau - ti - ful, beau - ti - ful snow,
2. What do I care for the wind as it blows,
3. Now we re - turn to the top of the hill;



All in a row, Swift-ly we go; Down the hill dash-ing and
Nip-ping my nose, Bit - ing my toes; What do I care for the
Pull with a will, Pull with a will; Turn-ing a - round a - gain,



shout - ing with glee, Hap - py, oh, hap - py are we.
snow on my back, Speed-ing a - way o'er the track?
quick as a flash, Down to the bot-tom we dash.



Mer - ri - ly, mer - ri - ly, sing heigh-o, sing heigh-o, sing heigh-o;



O - ver the snow, a-way we go, a - way, a - way we go!

THE BUSY CLOCK

ROTE SONG

Moderato

The clock takes no va - ca - tion, For it's



work - ing all the time; And e - ven on the



hol - i - days It has to ring a chime.

WHEN I AM BIG

ROTE SONG

Allegro moderato

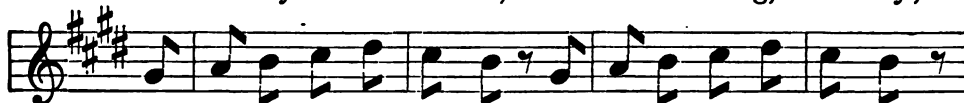
1. I won - der what I'll do, When I am big, some day —

2. I won - der what I'll be, When I am big, some day —



At twen - ty - one or two, When I am big, some day;

At twen - ty - two or three, When I am big, some day;



Per - haps I'll be a tail - or — I'd rath - er be a sail - or,

Per - haps I'll be a driv - er — I'd rath - er be a div - er,



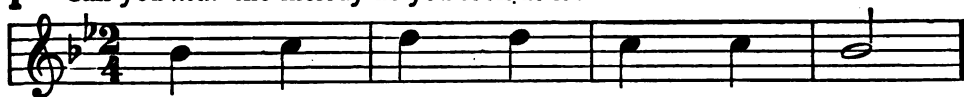
And sail the o - cean blue, When I am big, some day.

And dive be - neath the sea, When I am big, some day.

Singing position : sit erect (not touching the back of the seat); chest active; both feet on the floor; head up.



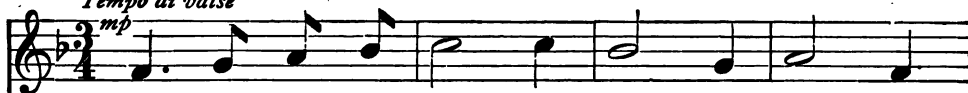
1 Can you *hear* the melody as you look at it?



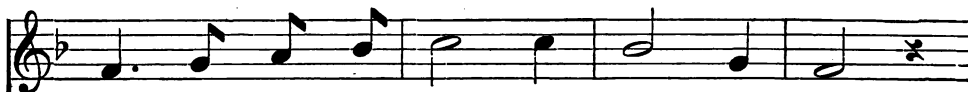
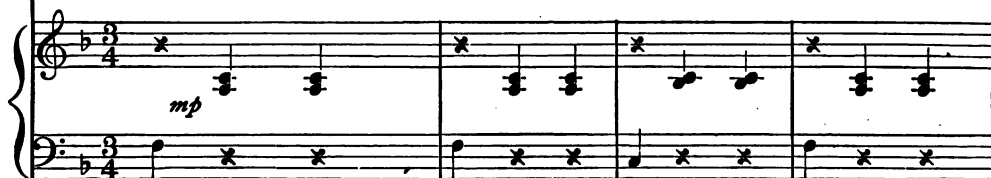
b flat

THE LITTLE FIDDLE

ROTE SONG

*Tempo di valse**mp*

1. Wish I had a lit - tle ti - ny fid - dle ;
 2. Play - ing on my lit - tle ti - ny fid - dle,



I would tuck it un - der - neath my chin ;
 I would make the peo - ple sing and dance;



Then I'd take the fid - dle - bow ; I could saw a
 They would all be bright and gay When they heard my



tune, I know; I'd bow to the la - dies, and
fid - dle play; I think I could learn it, if

REFRAIN *2d time pp*

Then I'd be - gin. Dee - dle, dee - dle, dee - dle,
I had a chance. Dee - dle, dee - dle, dee - dle,

dum, dum, dum, Dee - dle, dee - dle, dee - dle, dum.
dum, dum, dum, Dee - dle, dee - dle, dee - dle, dum.

Attention ! The teacher will sound *do*

1



2



3






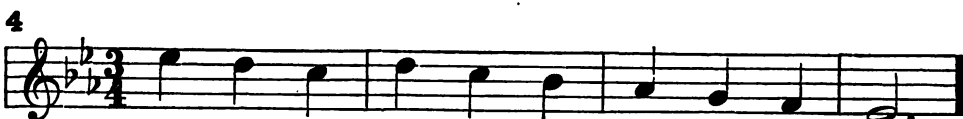
4



5



 (tied notes) =  dotted note  quarter rest



• breathing mark

OUR FLAG

ROBE SONG

Harvey Worthington Loomis
Tempo di marcia

Arthur Edward Johnstone

mp

1. Tell me what is red as a rose,
2. What is flut - t'ring o - ver the tow'r,

mp

Blue as the sky, White as the snows! Who
Bright as a flame, Fair as a flow'r? Who

cresc. *f*

knows, who knows? 'Tis A - mer - i - ca's beau - ti - ful
knows, who knows? 'Tis A - mer - i - ca's beau - ti - ful

cresc. *f*

REFRAIN

flag! I & 2. So we march, march, march, march,
flag!

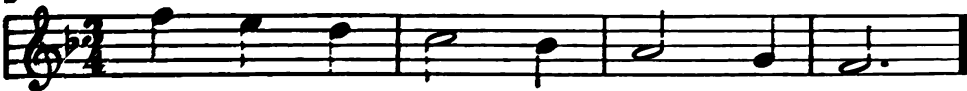
Hold - ing the flag a - bove; So we march, march,

march, march, Un - der the ban - ner we love. . .

Ped.

Let the lower jaw drop easily ; teeth always apart when you sing

1



2



3

so

4

so

5

mi

6

mi

7



8

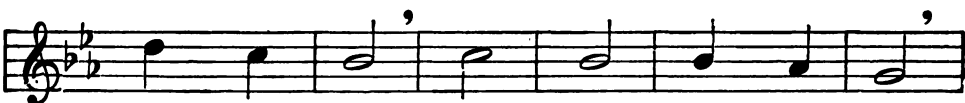




THE SNOW QUEEN



1. Snow! snow! love - ly snow! Soft and light,
 2. Stay! stay! while we play: Let each flake
 3. Snow Queen! love - ly Queen! Pure and bright,



Pure and white: Snow! snow! love - ly snow!
 Help to make Snow Queen, pure and fair,
 Crown'd with light, Thine we wish to be;



Play with us be - fore you go.
 Who for chil - dren has a care.
 Pray love us as we love thee!

THE BIRD'S VALENTINE

Sophia S. Bixby

ROTE SONG

Myles B. Foster


Andante grazioso

1. In the sun - ny south - land, Where the trees are green,
2. Soon they jour - ney'd north - ward, Dressed in red and brown;

Where the or - ange blos - soms All the year are seen;
Built a co - sy bird's nest In a qui - et town;

mf
Sang a bright-eyed bird - ling, In the Spring sun - shine:
There they lived all sum - mer, 'Neath a climb - ing vine;
mf *p*

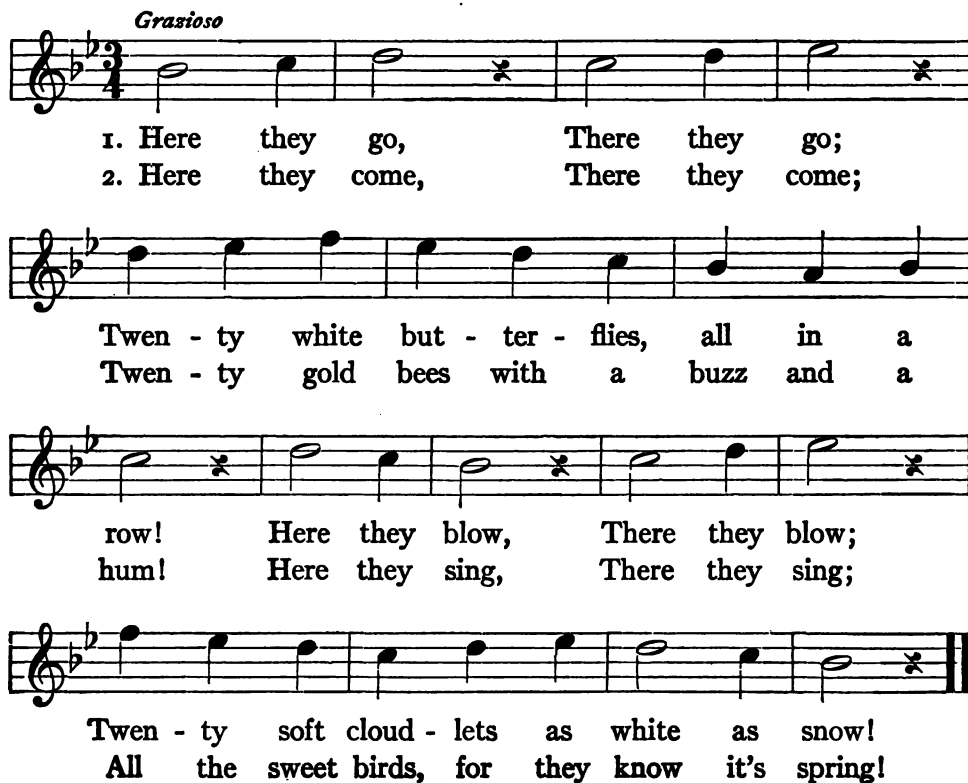
slower



"Dear Miss Rob - in Red-breast, Be my val - en - tine."
 Pret - ty Rob - in Red-breast, And his val - en - tine.

HERE AND THERE

Grasioso

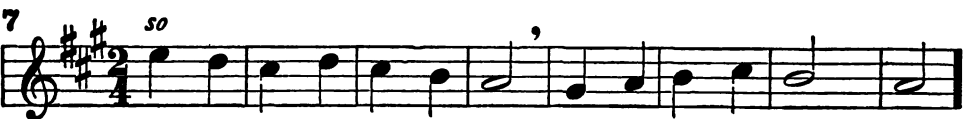


1. Here they go, There they go;
 2. Here they come, There they come;

Twen - ty white but - ter - flies, all in a
 Twen - ty gold bees with a buzz and a

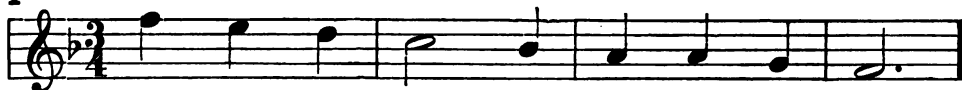
row! Here they blow, There they blow;
 hum! Here they sing, There they sing;

Twen - ty soft cloud - lets as white as snow!
 All the sweet birds, for they know it's spring!



Hear the tones before you sing aloud

1



2



3



4



5



A PARADE

ROTE SONG

Arthur Edward Johnstone

Tempo di marcia

f *>*

1. March, march, march, The sol-dier boys are here With the
2. See, see, see, O what a splen-did sight! Hors-es

A PARADE

43

toot, toot, toot Of bu - gles far and near. Just
trot, trot, trot, And flags are wav - ing bright. The

mp

mp

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two flats and a common time signature. It features eighth and quarter notes with accents. The piano accompaniment is in bass clef, featuring chords and single notes. The first staff of piano music has a *mp* dynamic marking.

hear the boom - ing sound Of the drum, drum, drum; The
fifes are whis - tling high As we cheer, cheer, cheer The

cresc.

cresc.

This system contains the second two staves of music. The vocal line continues with eighth and quarter notes. The piano accompaniment includes chords and moving lines. Both staves have a *cresc.* (crescendo) dynamic marking.

chil - dren gath - er round When the sol - diers come.
sol - diers tramp - ing by In the sun - light clear.

f

f

This system contains the third two staves of music. The vocal line concludes with a final note and a double bar line. The piano accompaniment also concludes with a double bar line. Both staves have a *f* (forte) dynamic marking.

44

1

mi

2



3



4

so

5



6

mi

7

mi

8





SOLDIERS

ROTE SONG

Alfred Moffat

Tempo di marcia *mp*

1 & 2. Tramp, tramp, tramp, tramp,

Round a-bout the schoolroom ; All the girls and boys to - geth-er,

tramp, tramp, tramp. Tramp, tramp, tramp, tramp Round a-bout the school-room ;

Gay in ev-'ry kind of weath-er; tramp, tramp, tramp.

The first system of the musical score is in G major (one sharp) and 2/4 time. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand. A dynamic marking of *mf* (mezzo-forte) appears at the end of the system.

Two and two a-breast we go, Just like soldiers brave, you know,
When our teacher gives the sign, We must form a dou-ble line;

The second system continues the melody and accompaniment. The vocal line has a dynamic marking of *mf* at the beginning. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. The system concludes with a comma, indicating it is part of a larger phrase.

Read-y to at-tack the foe; Tramp, tramp, tramp!
Then like sol-diers big and fine, Halt, halt, halt!

The third system is the final one on the page. It begins with a dynamic marking of *f* (forte). The vocal line ends with a double bar line. The piano accompaniment also concludes with a double bar line. The key signature remains G major and the time signature is 2/4.

48

Singing position : sit erect (not touching the back of the seat); chest active; both feet on the floor; head up.

1



2



3



4



5



6



6





— whole, or measure rest.

— half rest

THE WIND

ROTE SONG

W. B. Olds

Allegretto
mp

1. Out-doors, there's some one rac - ing fast ; I hear him whis - tle
2. The wind's a gay com - pan - ion, For he helps our play a -

The first system of music features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegretto' and the dynamic is 'mp' (mezzo-piano). The lyrics are numbered 1 and 2, corresponding to two different vocal parts.

by ; But yet I nev - er see him run, How -
long, And when we hear him whis - tle We all

The second system continues the vocal melody and piano accompaniment. The lyrics are split across two lines, with the vocal part continuing through the first line and then the second line.

ev - er hard I try. } Oo ! Hear him whistle round ;
greet him with a song. }

The third system concludes the piece. It features a vocal melody with a final flourish and piano accompaniment. The lyrics are split across two lines, with the vocal part continuing through the first line and then the second line. The system ends with a final chord in the piano accompaniment.

mf

'Tis the wind, The jol-ly, jol-ly wind ; How we love the sound !

mf

The musical score for 'THE WIND' is written for voice and piano. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment is also marked with *mf*. The piece concludes with a double bar line.

WATERCRESS

ROTE SONG

Moderato

Cool, green wa-ter-cress, Grow-ing in the brook, Near a
Once our wa-ter-cress, On a rain-y day, By the

snow-white wa-ter-fall; Such a sha-dy nook!
great strong wa-ter-fall, All got washed a-way.

The musical score for 'WATERCRESS' is written for voice and piano. It features a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The tempo is marked *Moderato*. The melody is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment is also marked with *mf*. The piece concludes with a double bar line.

FIND HIM

Allegretto
mf *pp* *mp*

1. Ech - o! Ech - o! Why are you hid - ing from me?
2. Ech - o! Ech - o! Do let me see you to - day!

Ech - o! Ech - o! Where can you pos - si - bly be?
Ech - o! Ech - o! Why don't you come here and play?

The musical score for 'FIND HIM' is written for voice and piano. It features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked *Allegretto*. The melody is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment is also marked with *mf*. The piece concludes with a double bar line.

52

Sing softly

1



3



3



4



5



6

so



7

so



8

mi



1 *so*

[illegible]

3

Musical notation for exercise 3, measures 1 through 8. The key signature has one flat (B-flat) and the time signature is 4/4. The melody consists of eighth notes and quarter notes, with rests indicated by 'x' marks.

5 *mi*



6



WIND SONG

so



The wind blows high! The wind blows low!

The wind blows cold a - cross the snow.

THE SONG OF THE EASTER HARE

Youth's Companion

ROTE SONG

Wm. Luton Wood

Allegretto

1. I come when the chil-dren are sleep - ing, And .
2. I come when the chil-dren are sleep - ing, Leav-ing

p e legato

beau - ti - ful gifts I bring ; Where nev - er a child is
eggs in each pos - si - ble nook ; Then a - way I go leap-ing,

peep - ing, I leave my . . to - kens of
leap - ing, To hide in a sto - ry

Ped. *

spring, I leave my . to - kens of spring.
book, . To hide in a sto - ry book.

BEES AND BIRDS

Allegro (beat four quickly)

1. "Hum!" said the hon - ey - bees; "Come!" said the clo - ver;
2. "Sweet!" said the moth - er bird; "Tweet!" said the nest - ling;

"Why?" said the hon - ey - bees; "Fly;" said the clo - ver.
"Swing!" said the moth - er bird; "Sing!" said the nest - ling.

"Here in our hon - ey - cups, Bees find the sweet - est sups;
Soon, by the breez - es swung, Bird - ling to sleep was sung;

All free! All free! Sweet hon - ey clo - ver!"
"By low! By low! Sweet lit - tle nest - ling!"

Which one will you sing?

1

mi

2



3



4

so

5

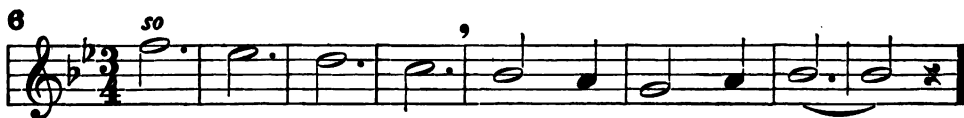
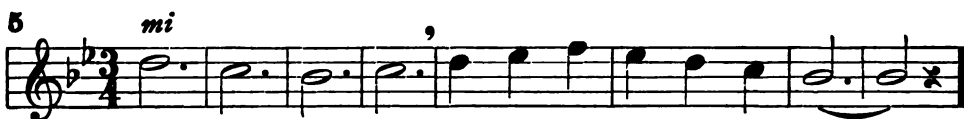
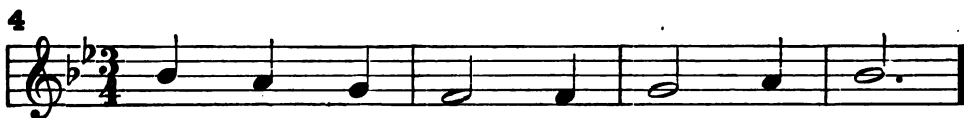


6

so

7

mi



THE FLOWER GIRL

ROTE SONG

H. W. L.

Harvey Worthington Loomis

Andantino

1. "Eas - ter lil - ies, white, Made of heav - en's light ;
 2. "Eas - ter lil - ies, fair, Sweet with heav - en's air ;

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Andantino'. The lyrics are for two verses of the song.

Flow - ers, Fresh with A - pril show - ers.
 Flow - ers, Born in sun - ny bow - ers.

The second system continues the musical score. The vocal melody and piano accompaniment are shown. The lyrics describe the freshness of April flowers.

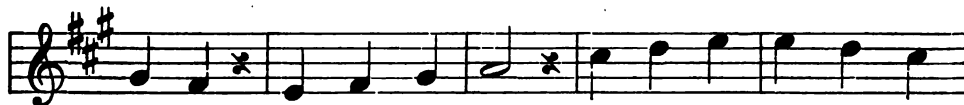
Who will buy an Eas - ter lil - y white, so white ?"
 Who will buy an Eas - ter lil - y fair, so fair ?"

The third system concludes the musical score. It includes a piano dynamic marking 'pp' (pianissimo) above the vocal staff. The lyrics pose a question about buying Easter lilies.

THE FIRST FLOWER

Tempo di valse

Love - ly ar - bu - tus, born in the snow; Lit - tle pink



dar - ling, brave - ly you grow! You and the win - ter - green



play at Bo - peep; Cro - cus and daf - fo - dil still are a -



sleep: Spring - time is com - ing! How did you know?

ECHOES

ROTE SONG

Moderato

1. Soft - est boat - ing - songs are ech - o - ing O - ver the sea,
2. Chim - ing bel - fry - tunes are ech - o - ing O - ver the shore,



o - ver the sea; Love - ly thrush - es' tunes are
 o - ver the shore; Chil - dren's eve - ning songs are



ech - o - ing O - ver the lea, o - ver the lea.
 ech - o - ing O - ver and o'er, o - ver and o'er.



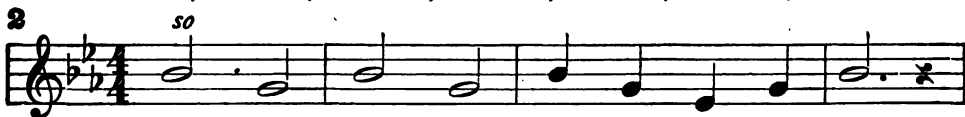
THE BELLS



O hear the mer - ry sound of bells !



Bim, bom, bim, bom, bim, bom, bell.



Ding, dong, ding, dong, O what can it be ?



Chim-ing bells that call a - loud for you and me.

ROCK-A-BY

ROTE SONG

Wm. G. Dietrich

Andante

1. Rock - a - by, ba - by, the moon is a cra - dle, A
 2. Rock - a - by, ba - by, dear Blue - eyes so drow - sy! For

p e legato

white, sil - ver cra - dle, swung up in the sky; The
 play - time is o - ver and sleep - time is nigh; The

clouds are the pil - lows, so soft and so down - y, The
 Sand - man is com - ing to take you to dream - land, So

, *dimin.*

bright stars are can - dles; Rock - a - by - by!
by - low, my ba - by, Rock - a - by - by!

dimin.

SUNLIGHT AND MOONLIGHT

ROTE SONG

Moderato

1. Ear - ly in the morn - ing, sun - light, sun - light
2. All the qui - et eve - ning, moon - light, moon - light

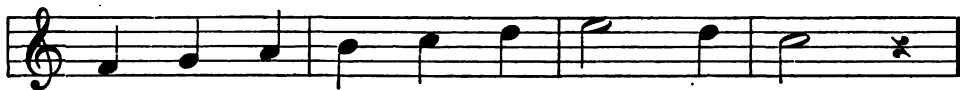
Shines up - on the mead - ow where the dew - drops lie;
Shines up - on the rip - ples of the moun - tain streams,

Wak - ing ev - 'ry flow - er, sun - light, sun - light
Peek - ing in the win - dows, moon - light, moon - light

Smiles up - on the gar - den where the blue - birds fly.
Sees the chil - dren smil - ing in their sweet, sweet dreams.

Sing softly and lightly

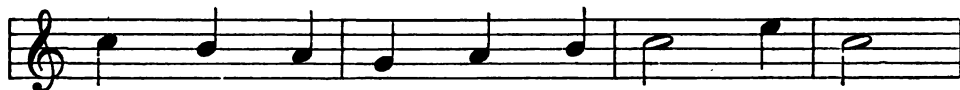
1



2

mi

3

so

4



ARBOR DAY

ROTE SONG

Wm. Luton Wood

Andantino

1. Plant a tree with lov - ing care, Ea - ger lit - tle
 2. Plant a tree with lov - ing care, Kind - ly lit - tle

p e legato

The first system of the musical score is in G major (one sharp) and 6/8 time. It features a vocal melody and a piano accompaniment. The tempo is marked 'Andantino'. The piano part begins with a *p* (piano) dynamic and *e legato* (elegant and legato) instruction.

boy; . . . From its boughs, in ear - ly spring,
 maid; . . . Of - ten, on a sum - mer day,

mf

The second system continues the vocal melody and piano accompaniment. The piano part has a *mf* (mezzo-forte) dynamic marking.

Ti - ny feath-ered friends will sing A ser - e - nade of
 Wear - y trav - 'lers on their way, Will bless its friend - ly

dimin.

The third system concludes the piece. The piano part features a *dimin.* (diminuendo) instruction, indicating a gradual decrease in volume.



joy, . . . A ser - e - nade of joy. . .
shade, . . Will bless its friend - ly shade. .

JOHNNY-JUMP-UP

ROTE SONG

Harvey Worthington Loomis

Arthur Edward Johnstone

Moderato
mp

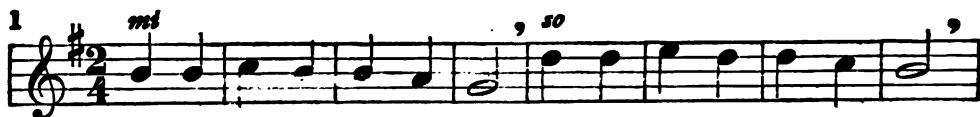

1. John - ny - jump - up! John - ny - jump - up! He's
2. John - ny - jump - up! John - ny - jump - up! He's
3. John - ny - jump - up! John - ny - jump - up! I



stand - ing in my gar - den bed: John - ny -
just as sweet as sweet can be: John - ny -
like to smooth his vel - vet cheek: John - ny -



jump-up! John-ny-jump-up! Just see him nod his head!
jump-up! John-ny-jump-up! He al-ways smiles at me.
jump-up! John-ny-jump-up! I wish that he could speak!



THE HEAVENLY FATHER

ROTE SONG



1. Church-bells in the tow - ers Tell us, "God is good!"
2. All the birds are sing - ing, Rob - in, wren, and dove;



He has made the flow - ers In the field and wood.
 Chil-dren's voi - ces ring - ing, Praise the Lord a - bove.

The mouth should open freely and easily

1

2

so

la

3

so *la* , *fa*

LAVENDER'S BLUE

ROTE SONG

English Folk-song

1. Lav - en - der's blue, tra la, la, la, Lav - en - der's green;
2. Call up your men, tra la, la, la, Set them to work;

When I am king, tra la, la, la, You shall be queen.
Some to the plough, tra la, la, la, Some to the cart.

THE WISE BIRD

ROTE SONG

Arthur Edward Johnstone

Allegretto

mp

1. 'Twas a pret - ty lit - tle bird with a hop, hop, hop, And I
 2. Then he came a - round a - gain to the gate, gate, gate, And I

mp

said, "Lit - tle bird, will you stop, stop, stop? Here's a
 said, "Lit - tle bird, will you wait, wait, wait While I

cresc. *ritard.* *a tempo mp*

plat - ter full of crumbs; I have saved them for you." But he
 put a lit - tle salt on your tail, don't you know?" But he

cresc. *ritard.* *mp a tempo*

shook his lit - tle feath - ers, and a - way he flew.
flew a - way and chir-ruped, "You are much too slow!"

THE MISCHIEVOUS CLOUD

ROTE SONG

Allegretto

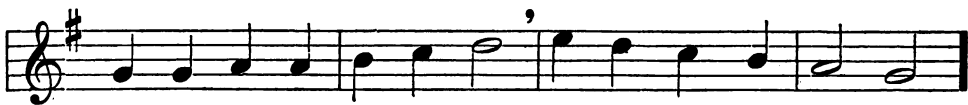
The stars gave a dance in the sky, one night,
But a cloud came a - long, and he put out their light.

SONGS AND SMILES

ROTE SONG

Andantino

Songs of night - in - gales and songs of whip-poor-wills And
Smiles of mead-ow-flow'rs and smiles of sun - ny beams And
songs of crick-ets e - cho all the sum - mer night.
smiles of chil-dren make a sum - mer day so bright.



THE DAIRY MAIDS

James Slocum

By permission

ROTE SONG



1. Eve-ning light on the pas-ture land, Twink-ling, twink-ling;
2. Cow-bells ring-ing a sleep - y chime, Tink-ling, tink-ling;
3. Sweet and warm is the milk we take, Ev - 'ry morn-ing;
4. Mak-ing but-ter's the best of fun, Churn-ing, churn-ing;



Down we go with our pails in hand, Ma-ry, Mol-ly and I. . .
 While we call o'er the meadow thyme, Ma-ry, Mol-ly and I. . .
 When the chil-dren be - gin to wake, Ma-ry, Mol-ly and I. . .
 Oh! we're sor-ry when summer's done, Ma-ry, Mol-ly and I. . .

MY KITE

ROTE SONG

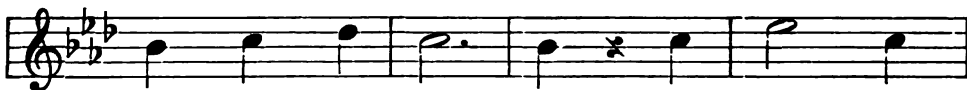
Harvey Worthington Loomis

Allegretto

Arthur Edward Johnstone



1. How high my kite can fly On the
2. My kite is gay and bright As the



breez - es, in A - pril! It sails a -
 flow - ers of A - pril; But such a



round the sky Where it pleas - es, in A - pril.
 sor - ry sight In the show - ers of A - pril!

THE ROBIN

ROTE SONG

Allegretto

A sweet lit - tle rob - in, one morn - ing in spring, Flew



in - to the or - chard and stopped there to sing; His



heart was so light and his song was so gay, I



asked him what song he was sing - ing to - day. "Ti - ri -



lee - lee, ti - ri - lee - lee; No - bod - y knows but my




mate and me; Ti - ri - lee - lee, ti - ri -



lee - lee; Up in the nest with our bird - lings three."

Open the mouth easily and naturally

1 *so*



4 *so*

The first staff of music is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a whole note G4, followed by a half note A4, a half note B4, a whole note C5, a half note B4, a half note A4, a whole note G4, a half note F#4, a half note E4, a whole note D4, a half note C4, and a whole note B3. The word "so" is written above the first note.

5 *so .*

6

7 *so*





THE LITTLE BIRD

ROTE SONG

Wm. Luton Wood

*Allegretto**p.*

“Peep!” said the lit - tle bird,

The first system of the musical score is in 4/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note B-flat, a quarter note A, a quarter note G, and a half note F. The piano accompaniment consists of a right hand with a series of eighth notes (B-flat, A, G, F, E, D, C, B-flat) and a left hand with a series of eighth notes (B-flat, A, G, F, E, D, C, B-flat). The tempo is marked *Allegretto* and the dynamic is *p.*

“Peep!” said he; “Here is a leaf on the lit - tle brown tree;

The second system continues the melody. The vocal line has a half note B-flat, a quarter note A, a quarter note G, a half note F, a quarter note E, a quarter note D, a quarter note C, and a half note B-flat. The piano accompaniment continues with the same eighth-note pattern in the right hand and a similar pattern in the left hand. The tempo and dynamic remain the same.

Here are some ber - ries— Ah, one, two, three! I

The third system concludes the piece. The vocal line has a half note B-flat, a quarter note A, a quarter note G, a half note F, a quarter note E, a quarter note D, a quarter note C, and a half note B-flat. The piano accompaniment continues with the same eighth-note pattern in the right hand and a similar pattern in the left hand. The tempo and dynamic remain the same.

think the spring must be com - ing for me."

"Peep!" said the lit-tle bird, "Peep, peep, peep!" said he.

RAIN AND SNOW

Allegretto

ROTE SONG

1. Hear the drops of A - pril rain, Knocking at the win-dow-pane:
2. Down-y flakes of win-ter snow, On the window dance and blow:

"Won't you let us in to play?" I hear them say.
 "Won't you all come out and play?" I hear them say.

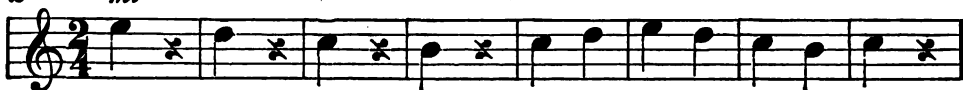
Singing position : sit erect (not touching the back of the seat); chest active; both feet on the floor; head up.



1



2

mi

3



4



5



A SOLDIER SONG

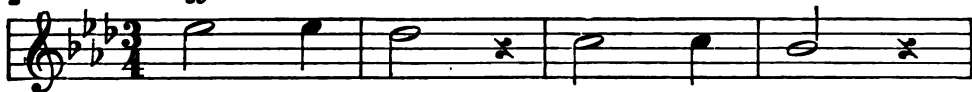


Left, right, left, right, Tramp, tramp a - long:



March, march, march, march, Sing a sol - dier song.

1

so

2



3



4



KITTENS

ROSE SONG

Harvey Worthington Loomis

H. W. L.
Allegretto

1. Three cun - ning lit - tle kit - tens Were
2. But soon the ball of cot - ton Was

The first system of musical notation for the song 'KITTENS'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are: '1. Three cun - ning lit - tle kit - tens Were' and '2. But soon the ball of cot - ton Was'. The piano accompaniment starts with a half note G2, followed by quarter notes A2, B2, and C3.

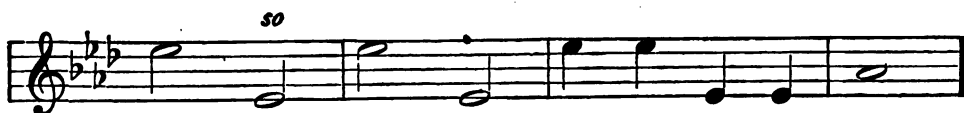
play - ing in the barn; They found a ball of yarn; Said
just a tan - gled heap—I went and took a peep; The

The second system of musical notation. The melody continues with quarter notes D5, E5, F#5, and G5. The lyrics are: 'play - ing in the barn; They found a ball of yarn; Said just a tan - gled heap—I went and took a peep; The'. The piano accompaniment continues with quarter notes D2, E2, F#2, and G2.

they: "We'll mend our mit - tens; We have no socks to darn."
mit - tens were for - got - ten; Those kit - tens were a - sleep!

The third system of musical notation, which concludes the piece. The melody ends with a half note G4. The lyrics are: 'they: "We'll mend our mit - tens; We have no socks to darn." mit - tens were for - got - ten; Those kit - tens were a - sleep!'. The piano accompaniment ends with a half note G2.





1



2

la

3



THE BOY AND THE BIRD

Allegretto

ROTE SONG

Carl Reinecke

mf *p*

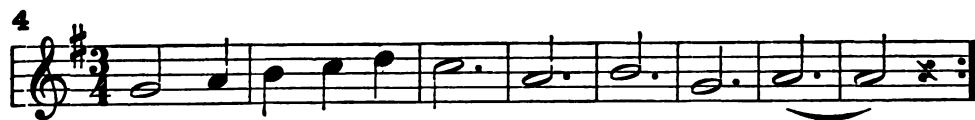
1. A boy once caught a lit - tle wren; hm, hm, so,
 2. He laughed a - loud in sil - ly glee; hm, hm, so,
 3. The bird flew high and sang for joy; hm, hm, so,

f *p*

so: And bought a cage to put him in; hm,
 so: Put in his hand right clum - si - ly; hm,
 so: And laugh'd to scorn the stu - pid boy; hm,

poco rit.

hm, so, so, hm, hm, so, so.
 hm, so, so, hm, hm, so, so.
 hm, so, so, hm, hm, so, so.



Repeat sign or



THE BUTTERFLY

ROTE SONG



1. Have you seen the but - ter - fly
2. Quick from flow'r to flow'r he strays,



That roves a - mong the flow - ers
All through the gar - den dai - ly,



When the sun - shine lights the sky
Play - ing in the gold - en rays



And gilds the sum - mer flow - ers?
And ev - er flut - t'ring gai - ly.

ON TIPTOE

ROTE SONG

L. Ormiston Chant

Allegretto

1. Like the gen - tly fall - ing snow, Soft - ly we come
2. Like the breez - es thro' the grass, Gent - ly steal - ing
3. This is ba - by's slum - ber song, Tell - ing we are



creep - ing; Light - ly step - ping as we go,
 near us, See how soft - ly we can pass;
 near her; If her sleep be short or long,



REFRAIN

For our ba - by's sleep - ing. *pp*
 Ba - by must not hear us. } Tip - toe, To and fro,
 Wak - ing, we shall hear her. }

Soft - ly, soft - ly creep - ing; Light - ly step - ping

Ped. *

as we go, While our ba - by's sleep - ing.

1



2



3



4





THE TWO CUCKOOS

Mabel Hay Barrows-Mussey

Allegretto

mp so



1. Cuck - oo, cuck - oo lives in the clock;
 2. Cuck - oo, cuck - oo, o - ver the seas;



Ev - 'ry hour dai - ly, Out he flies gai - ly:
 There no one winds you; There no one minds you:



Cuck - oo, cuck - oo sings in the clock.
 Cuck - oo, cuck - oo, up in the trees.

THE LITTLE ELF

John Kendrick Bangs

ROTE SONG

Moderato

The first system of the musical score is in 4/4 time with a key signature of one flat (B-flat). It consists of a vocal line and a piano accompaniment. The vocal line begins with a mezzo-piano (*mp*) dynamic and contains the lyrics "I met a lit - tle Elf-man once, Down where the li - lies". The piano accompaniment also starts with a mezzo-piano (*mp*) dynamic and features a series of chords and moving lines in both the right and left hands.

mp

I met a lit - tle Elf-man once, Down where the li - lies

mp

The second system continues the melody and accompaniment. The vocal line has a mezzo-piano (*mp*) dynamic and the lyrics "grow; I asked him why he was so small, And". The piano accompaniment includes a mezzo-piano (*mp*) dynamic marking and continues with harmonic support for the vocal line.

mp

grow; I asked him why he was so small, And

mp

The third system concludes the piece. The vocal line has a mezzo-piano (*mp*) dynamic and the lyrics "why he did not grow. He slight - ly frowned, and". The piano accompaniment features a mezzo-piano (*mp*) dynamic marking and ends with a final chord in the right hand and a sustained note in the left hand.

mp

why he did not grow. He slight - ly frowned, and

mp

with his eye, He looked me thro' and thro': "I'm

mf

mf

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one flat (B-flat). The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff. Dynamic markings include *mf* at the beginning and end of the system.

quite as big for me," said he, "As you are big for you; I'm

p *mf* *f*

p *mf* *f*

This system contains the next two staves of music. The vocal line continues with the lyrics. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *f* (forte) in both the vocal and piano parts.

quite as big for me," said he, "As you are big for you."

ritard. *mf*

ritard. *mf*

Ped.

This system contains the final two staves of music. The vocal line concludes with the lyrics. Dynamic markings include *ritard.* (ritardando) and *mf* (mezzo-forte). A *Ped.* (pedal) marking is present at the bottom of the piano part.

THE LITTLE ELF

John Kendrick Bangs

ROTE SONG

Moderate

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Moderate'. The vocal line begins with a melodic phrase, and the piano accompaniment provides a harmonic foundation. The lyrics 'I met a lit - tle Elf-man once, Down where the li - lies' are written below the vocal line.

mp

I met a lit - tle Elf-man once, Down where the li - lies

mp

The second system of the musical score. The vocal line continues with the lyrics 'grow; I asked him why he was so small, And'. The piano accompaniment continues with a steady rhythm. The lyrics are written below the vocal line.

mp

grow; I asked him why he was so small, And

mp

The third system of the musical score. The vocal line concludes with the lyrics 'why he did not grow. He slight - ly frowned, and'. The piano accompaniment continues. The lyrics are written below the vocal line.

p

why he did not grow. He slight - ly frowned, and

p

with his eye, He looked me thro' and thro': "I'm

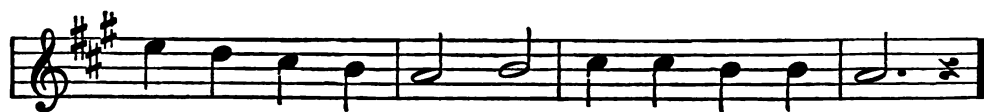
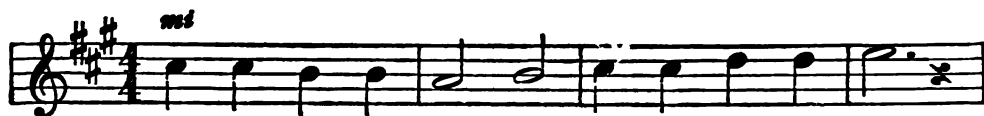
The first system of the musical score for 'The Little Elf'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat). The lyrics are 'with his eye, He looked me thro' and thro': "I'm'. The piano accompaniment is in bass clef. The dynamic marking *mf* (mezzo-forte) is present at the beginning of the vocal line and in the piano accompaniment.

quite as big for me," said he, "As you are big for you; I'm

The second system of the musical score. The vocal line continues with the lyrics 'quite as big for me," said he, "As you are big for you; I'm'. The piano accompaniment continues. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *f* (forte).

quite as big for me," said he, "As you are big for you."

The third system of the musical score. The vocal line concludes with the lyrics 'quite as big for me," said he, "As you are big for you."'. The piano accompaniment concludes with a double bar line. Dynamic markings include *mf* (mezzo-forte) and *ritard.* (ritardando). A *Ped.* (pedal) marking is present at the end of the piano part.



1



2

so



3

mi



4



5

so

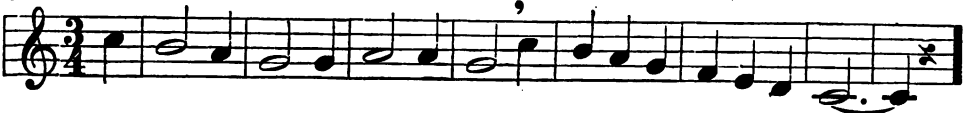


6

mi



7



8



SPRING GRASSES

Sophia Bixby
Allegretto

ROTE SONG

W. W. Gilchrist

1. Now in ear - ly spring-time, On the lawn are seen
2. Down their roots go whisp - 'ring "Dan - de - li - on dear,

poco cresc.
Dain - ty lit - tle grass blades Clothed in dress - es green;
Creep up to the sun - light, Spring-time now is here."

Warm'd by mer - ry sun-beams, Melt-ing off the snow,
Soon a - mong the grass - es, Tho' the wind is cold,

SPRING GRASSES

99

mp *cresc.*

Nour-ished by good Moth-er Earth, the grass - es grow.
Lit - tle Dan - de - li - on Lifts its face of gold.

mp *cresc.*

Detailed description: This musical score is for the song 'Spring Grasses'. It features a vocal melody and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a mezzo-piano (*mp*) dynamic and a crescendo (*cresc.*) marking. The piano accompaniment also starts at *mp* and includes a *cresc.* marking. The lyrics are: 'Nour-ished by good Moth-er Earth, the grass - es grow. Lit - tle Dan - de - li - on Lifts its face of gold.'

CLOUDS IN MAY

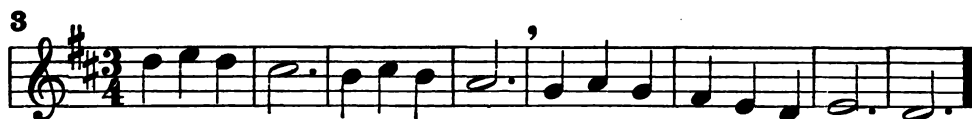
Andantino

ROTE SONG

p e legato

Snow - white clouds float gen - tly thro' the sky; The
soft, mild, south - wind taught them how to fly.

Detailed description: This musical score is for the song 'Clouds in May', labeled as a 'ROTE SONG'. It is in 2/2 time and has a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andantino'. The score includes a vocal melody and a piano accompaniment. The piano part begins with a piano (*p*) dynamic and a legato instruction. The lyrics are: 'Snow - white clouds float gen - tly thro' the sky; The soft, mild, south - wind taught them how to fly.'



MORNING HYMN

ROTE SONG

Andantino

1. Two lit - tle hands to work for thee;
2. Two lit - tle lips, kind words to speak;

Two lit - tle feet to walk thy ways; Two shin-ing eyes thy
Two lit - tle ears to hear thy call; One child-ish heart thy

works to see, And one clear voice to sing thy praise.
way to seek, And lov - ing kind - ness show to all.

TWO LITTLE ROSES

Julia C. Ballard

ROTE SONG

Wm. Luton Wood

*Allegretto**mp*

1. One mer-ry sum-mer day, Two ros-es were at
2. They stole a-long my fence; They clam-bered up my

play; All at once they took a no-tion They would
wall; They climbed in-to my win-dow To

like to run a-way. Queer lit-tle ros-es;
make a morn-ing call. Queer lit-tle ros-es;

TWO LITTLE ROSES

103

mf

Fun - ny lit - tle ros - es, To want to run a -
 Fun - ny lit - tle ros - es, To make a morn - ing

p

way, To want to run a - way.
 call, To make a morn - ing call.

CUCKOO

Allegro

1. Cuck - oo, cuck - oo! Tell me if you've ev - er heard A
 2. Cuck - oo, cuck - oo! That's a ver - y eas - y song—Just
 cuck - oo, cuck - oo— Such a pret - ty bird!
 “Cuck - oo, cuck - oo”— Not a bit too long.

PRETTY TULIP

ROTE SONG

Harvey Worthington Loomis

Arthur Edward Johnstone

Allegretto

1. Pret - ty tu - lip, pret - ty tu - lip, Shall I
 2. Pret - ty tu - lip, pret - ty tu - lip, If you

tell you why your cheeks are pink? Pret-ty tu - lip, pret-ty
 give them hon - ey when they come, Pret-ty tu - lip, pret-ty

tu - lip, Lit - tle bees have kissed your lips, I think.
 tu - lip, They will thank you with a gen - tle "hum."

mp *cresc.* *mf* *dimin.* *Ped.* *

THE MAY QUEEN

Allegretto

1. Queen of the May; Bright as the day; Fair as the
 2. Dance in a ring; Mer - ri - ly sing; Hap - py as



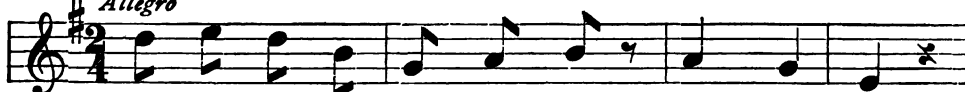
love - li - est flow - er that grows! Crown her with green,
 rob - ins that live in the trees! All in and out,



Beau-ti - ful queen; White as a li - ly and sweet as a rose!
 Cir-cling a - bout; Braid-ing the rib-bons that fly in the breeze.

WHAT DID KATY DO?

ROTE SONG

Allegro

1. Fun - ny lit - tle Ka - ty - did Talks all night—
 2. Cun-ning lit - tle Ka - ty - did Hopped right past,



What did Ka - ty do, sir? Tell me how you knew, sir;
 Jump - ing to a gen - tian, Pay - ing no at - ten - tion.



"Ka - ty did," or "Ka - ty did - n't"—Which is right?
 "Ka - ty - did, I wish you did - n't Talk so fast."

GOD MAKE MY LIFE

ROTE SONG

Matilda Betham-Edwards

Moderato

1. God make my life a lit - tle light, With-in the world to glow ;
 2. God make my life a lit - tle flow'r, That giveth joy to all;
 3. God make my life a lit - tle song, That comfort-eth the sad;

A lit - tle flame that burneth bright, Wherev-er I may go.
 Con - tent to bloom in na - tive bow'r, Al - tho' the place be small.
 That help-eth oth - ers to be strong, And makes the sing-er glad.

Ped. *

AN AFTERNOON CALL

ROTE SONG

Allegro

1. Jack and Jill and Lit - tle Boy Blue, Jump - ing
 2. Each one said, "O try to wake up! Tom - my,



Joan and Cur - ly Locks too, Went to call on
Tuck - er's read - y to sup." Still she slept, till



Lit - tle Bo - Peep; But when they knock'd, she was fast a - sleep.
Lit - tle Boy Blue Blew up his horn with a "toot-toot - too!"

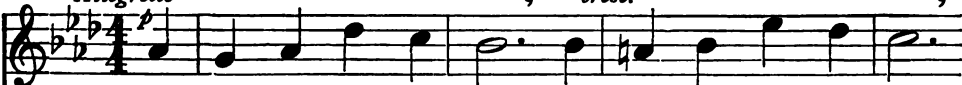
THE FATHER'S LOVE

Jane E. Leeson

ROTE SONG

Allegretto

Cresc.



1. A lit - tle child may know Our Fa - ther's name of Love ;
2. The birds that sweet-ly sing, The moon that shines by night ,
3. And ev - 'ry star a - bove, Set in the deep blue sky,



'Tis writ - ten on the earth be - low, And on the sky a - bove.
With ev - 'ry ti - ny liv - ing thing Re - joic - ing in the light,
All tell me that our God is love, All tell me he is nigh.



AMERICA

Samuel Francis Smith

Henry Carey



1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee, Land of the no - ble free,
3. Let mu - sic swell the breeze, And ring from all the trees
4. Our fa - ther's God ! to thee, Au - thor of lib - er - ty,



Of thee I sing ; Land where my fa - thers died ; Land of the
Thy name I love ; I love thy rocks and rills, Thy woods and
Sweet free-dom's song ; Let mor - tal tongues a - wake ; Let all that
To thee we sing ; Long may our land be bright With freedom's



pil-grim's pride; From ev - 'ry moun-tain side Let Free-dom ring!
 tem - pled hills; My heart with rap - ture thrills Like that a - bove.
 breathe par - take; Let rocks their si - lence break, The sound pro-long.
 ho - ly light; Pro - tect us by thy might, Great God, our King!

COME, THOU ALMIGHTY KING

Felice de Giardini

1. Come, thou Al - mighty - y King, Help us thy
 2. Come, Ho - ly Com - fort - er, Thy sa - cred

name . to sing, Help us to praise!
 wit - ness bear, In this glad hour!

Fa - ther all glo - ri - ous, O'er all vic - to - ri - ous,
 Thou, who al - mighty - y art, Now rule in ev - 'ry heart,

Come and reign o - ver us, An - cient of days!
 And ne'er from us de - part, Spir - it of power!

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